

brings forth "Latino" ethnic identification and solidarity among Hispanics. Padilla has introduced a new and promising approach for the future study of Latino ethnic mobilization in this country.

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Pepetela (Artur Pestana) *Mayombe: A Novel of the Angolan Struggle*. African Writers Series 269. (Portsmouth, NH: Heinemann, 1986) Trans. Michael Wolfers. 184 pp., \$7.50 paper.

Mayombe: A Novel of the Angolan Struggle, by Pepetela, is a story of a guerrilla base in 1971. The writer, Artur Carlos Mauricio Pestana dos Santes, fought in Cabinda Province with the MPLA forces that he portrays. Fearless, the commander-martyr and main protagonist echoes the author's dual commitment as author-revolutionary:

I never ceased making up stories in which I was the hero. As I was not the type to remain just making up stories, I had only two courses open in life: to write them or to live them. The Revolution gave me an opportunity to create them in action. If it had not been for the revolution, I should certainly have ended up as a writer.

Pestana uses two main literary devices to generalize his narrative. First, he gives his protagonists attributive names. Theory is the schoolmaster, fighting in part to find acceptance even though he is of mixed blood. Struggle is the action fighter, uninterested in revolutionary theory or promotion beyond the ranks. Ungrateful is a traitorous thief; New World, the survivor; Miracle, the bazooka marksman.

The main narrative is interrupted at intervals by interspersed "first-hand" entries of an italicized page or two in which various characters explain their pasts and the motivating force for joining the guerrillas. These rather lyrical episodes show off Pestana's style. For example, Muatianyua describes Luanda and his penniless father's death from tuberculosis contracted from working in the diamond mines:

The diamond went into his chest, sucked his strength, sucked until he was dead. The sparkle of diamonds is the tears of the Company workers. The hardness of diamond is an illusion; it is nothing more than drops of sweat crushed by the tons of earth that cover them.

The Operations Chief, a peasant, cannot communicate easily with Fearless, but does write about him. "He cannot sleep. His Base is occupied by the enemy. He was the one who built it. Fearless is an intellectual; an intellectual cannot bear his child to die. We are used to it. Our children died from the bombs, from the machine guns, from the foreman's whip." Similarly, in the epilogue the Commissar writes feelingly of Fearless's death. "I evolve and I develop a new skin. There are some who need to write to shed the skin that no longer fits. Others

change country. Others a lover. Others a name or a hairstyle. I lost a friend."

The narrative events, therefore, not the style, differentiate the various guerrillas. By portraying characters of differing tribal origins, of varying levels of education, of contrasting rural or urban backgrounds from peasant to cosmopolite, the author underscores the tensions disrupting relationships among the soldiers at Mayombe base. Pestana's generalized names and his metaphoric style, however, add an allegorical tone which depersonalizes the characters and detracts from plot interest.

The first-person "autobiographical" notes are interspersed in the straight narrative in which Fearless dominates the dialogue with other characters. Few events occur. An inefficient, incapable supply officer, Andre, is demoted and returned to Brazzaville, not because he had harmed the revolutionary cause, but because he was caught with Ondine, the Commissar's fiancée. Ondine's uneasy engagement is first explained and later resolved by Fearless, who has a brief liaison with her. His last words, however, urge the Commissar to "try to win her back. You are made for each other."

In the final chapter, the commissar, trying to outdo Fearless, leads a hopeless assault. Miracle has mowed down some tanks in cross-fire. Struggle is fatally wounded. Fearless tries to cover for the Commissar's retreat. "Hurling a first grenade down the embankment, he ran forward. Theory followed him immediately. Truth likewise." But Fearless is struck, and dies, leaning against a giant mulberry tree. "Such is Mayombe, the giants are such only in part . . . at the trunk, the rest is lost in the mass." A final author note, "Such is the fate of Ogun, the African Prometheus," repeats the dedication theme: "To the guerrillas of Mayombe who dared to challenge the gods . . . the tale of Ogun."

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